

Flute

Hiatus

Largo $J = 50$

tr $(\#)$ pp f sfz

Andante $J = 66$

Slower

ten.

A Tempo

Ritard

$J = 56$ Accel. poco

a poco

$J = 76$

Rit. $J = 56$

Handwritten musical score for Flute (Fl.) on page 2. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked $\text{♩} = 69$ at the beginning and $\text{♩} = 72$ later. The score includes various dynamics (p, mf, f, ff, mp, sf) and articulations (accents, slurs, trills). A "Solo" section is indicated above the staff starting at measure 67. The score is divided into measures 67, 71, 74, 79, 83, 87, 90, 93, 96, and 101. The time signature changes from 4/4 to 3/4 and back to 4/4. The score ends with a double bar line and a repeat sign.

Measures 67-71: $\text{♩} = 69$, dynamics: p, mf, f, ff. Solo section begins.

Measures 74-79: dynamics: p, f.

Measures 83-90: dynamics: mf, f, mp.

Measures 93-96: dynamics: f, ff. Tempo change to $\text{♩} = 72$. Slower. Auel.

Measure 101: dynamics: mf, f.

Fl. Pg. 3

106 *if* *8va* *pass.* *f* *ff* *f* *Sub.* *Slower* *J=80* *ff* *f* *ff* *f*

111 *ff* *mf* *mp* *mp* *mp* *mf* *f* *Sub.* *Fast* *J=92*

116 *2.* *Sub.* *Fast* *J=12* *mf* *f* *ff* *f* *ff*

120 *f* *ff* *f* *ff* *f* *ff* *p* *mf* *mp*

125 *mp* *mf* *sempre sostenuto*

131 *f* *p* *mf* *mp* *mf* *mp*

137 *mf* *mp* *mf* *f*

143 *f* *cres* *ff*

149 *ff* *11*

155 *ff* *11*

161 *ff* *trumpet* *(4)* *(4)* *(4)* *(4)*

167 *mf* *Ritard* *old J = new*

Fl.

Pg. 4

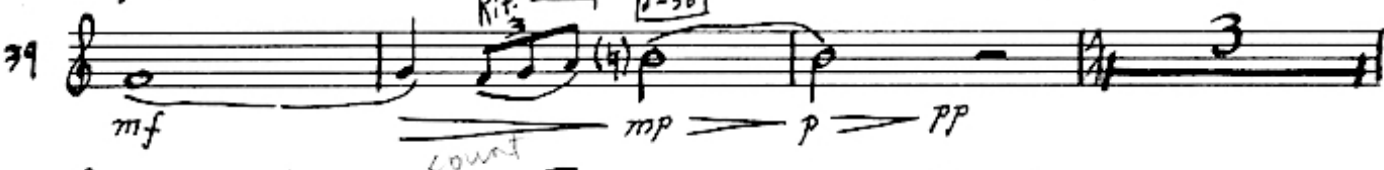
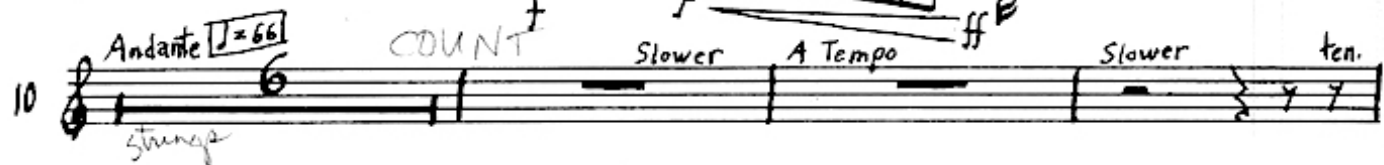
173 $\text{♩} = 69$ $\text{♩} = 56$ 7 *obuc*

183 *mp* *mf* *mp* *p*

186 6 *finé*

The musical score is handwritten on a page labeled 'Pg. 4'. It features three staves of music. The first staff, starting at measure 173, contains rests and dynamic markings. The second staff, starting at measure 183, contains a melodic line with slurs and dynamics. The third staff, starting at measure 186, contains a whole rest and a double bar line. Below the staves are eight empty staves.

Oboe

HiatusLargo $\text{♩} = 50$ DON'T
WATCH!

to Pg. 2

[illegible]

117 f ff f ff f ff f ff f ff

122 ff f mp mp

128 *sempre sostenuto*
 mf f p mf

134 mp mf mp mf mp

140 mf f f

146 ff

152 ff ff

158 *in 1* *Ritard* *old* *new*
 mf p

172 $\text{♩} = 69$ $\text{♩} = 56$
trumpet

182 p mp mf p

186 finé

Bb Clarinet

Hiatus

Largo $\text{♩} = 50$

ff \rightarrow *pp* \rightarrow *ff*

p \rightarrow *pp* \rightarrow *p* \rightarrow *mp* \rightarrow *p*

$\text{♩} = 66$ *Andante*

Slower *A Tempo* *Slower* *ten.* *A Tempo*

Ritard

$\text{♩} = 56$ *Accel.* *poco* *a poco* *Accel more* *Accel*

p \rightarrow *mp* \rightarrow *f*

$\text{♩} = 76$

f \rightarrow *sfmp* \rightarrow *mf* \rightarrow *f*

Slower *Rit.* $\text{♩} = 56$

ff *f* \rightarrow *mf* \rightarrow *p* \rightarrow *mp* \rightarrow *p*

p \rightarrow *mf*

p \rightarrow *f* \rightarrow *p* \rightarrow *p* \rightarrow *f* \rightarrow *p*

mf \rightarrow *f* \rightarrow *mp* \rightarrow *f* \rightarrow *mp* \rightarrow *f*

p \rightarrow *f* \rightarrow *mp* \rightarrow *f* \rightarrow *mp* \rightarrow *f*

p \rightarrow *f* \rightarrow *mp* \rightarrow *f* \rightarrow *mp* \rightarrow *f*

Accel. *poco* *a poco* *Accel.*

mf \rightarrow *p* \rightarrow *f* \rightarrow *p* \rightarrow *f* \rightarrow *p*

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on ten staves, numbered 106, 112, 117, 122, 129, 136, 143, 150, 157, and 167. The music is in G major and 4/4 time. The score includes various musical notations such as notes, rests, and dynamic markings (f, ff, mp, mf, p, dim.). The tempo is marked "Sub. Slower" and "Sub. Fast". The score also includes a "Ritard" marking and a "finé" marking. The score is written in a handwritten style with some corrections and annotations.

Bassoon

Hiatus

Largo $\text{♩} = 50$

Handwritten musical score for Bassoon, featuring various dynamics, tempo markings, and performance instructions.

Measures 1-6: $\text{♩} = 50$. Dynamics: *pp*, *mf*, *p*. Tempo markings: *Andante* ($\text{♩} = 66$), *Slower*, *A Tempo*.

Measures 7-17: *Slower*, *ten.*, *A Tempo*. Dynamics: *pp*, *mf*.

Measures 18-26: *Ritard*, $\text{♩} = 56$, *Accel. poco-a-poco*, *Accel. more*. Dynamics: *f*, *mp*, *p*, *mf*.

Measures 27-34: *Accel. poco-a-poco*, *Accel.*, $\text{♩} = 76$. Dynamics: *f*, *mp*, *p*, *mf*.

Measures 35-38: *ff*, *mp*, *mf*, *f*, *ff*, *f*.

Measures 39-46: *Rit.*, $\text{♩} = 56$, *f*, *p*, *fp*.

Measures 47-55: *f*, *p*, *mf*, *f*, *fp*, *Accel. poco*.

Measures 56-63: *mf*, *p*, *mp*, *f*, *p*, *f*, *p*, $\text{♩} = 69$.

Measures 64-71: *f*, *mf*, *f*.

Handwritten musical score for Bn. (Bassoon), Pg. 2. The score consists of ten staves, numbered 71 to 101. The key signature is one flat (Bb) and the time signature is 9/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Key markings and dynamics include:

- p* (piano)
- f* (forte)
- mf* (mezzo-forte)
- mp* (mezzo-piano)
- ff* (fortissimo)
- p sempre* (piano sempre)
- tranne* (except)
- Slower* (marked with $J=60$)
- Accel* (accelerando)
- $J=92$

The score concludes with the instruction "to page 3" and a double bar line with a repeat sign.

Bn.

Pg. 4

Solo

182 *mp* *mf* *p*

186 *mp* *p* *mp* *p* *p* *ten.*

Ritard

p (no dim.) *finé*

Handwritten musical score for Horn 4, measures 75 to 134. The score is written in treble clef with a key signature of one flat (Bb). The tempo and dynamics are indicated throughout.

Measures 75-84: Dynamics include *p*, *f*, *mp*, and *f*. A crescendo and decrescendo are marked.

Measures 85-92: Dynamics include *mf*, *f*, *p*, and *mf*. A *solo* marking is present above measure 85.

Measures 93-95: Dynamics include *f*, *ff*, and *fff*. A *Slower* marking is present above measure 93.

Measures 96-105: Dynamics include *f*, *ff*, and *f*. A *And* marking is present above measure 96. A *Slower* marking is present above measure 106.

Measures 106-111: Dynamics include *f*, *ff*, and *f*. A *sub. Slower* marking is present above measure 106.

Measures 112-116: Dynamics include *ff*, *mp*, *mp*, and *p*. A *sub. J=92* marking is present above measure 112.

Measures 117-121: Dynamics include *f*, *ff*, and *f*. A *sub. J=92* marking is present above measure 117.

Measures 122-127: Dynamics include *ff*, *mp*, *mf*, and *mp*. A *sempre sostenuto* marking is present above measure 122.

Measures 128-133: Dynamics include *mf*, *mf*, *f*, and *mf*. A *sub. J=92* marking is present above measure 128.

Measures 134-138: Dynamics include *mf*, *mp*, and *mf*. A *sub. J=92* marking is present above measure 134.

140 *mf* *f* *f* *Ritard* *tbn* *tuba*

146 *ff* 20

171 *mf* *mp* *dim.* *p* *J=69*

176 *J=56* *sostenuto* *p* *mp* *mp* *pp* *p* *mp* *mp* *pp*

180 *p* *mp* *mp* *pp* *p*

183 *p* *mf* *p* 7 *finé*

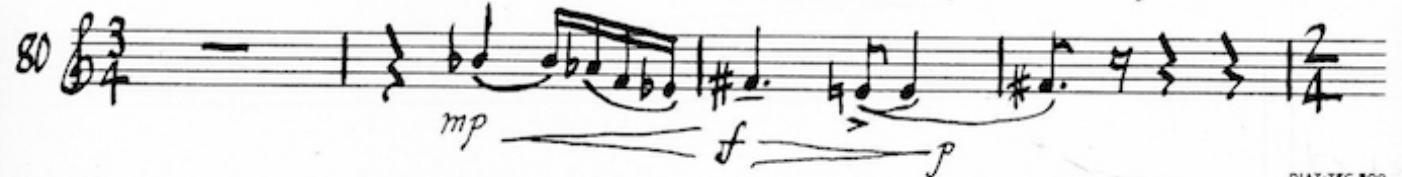
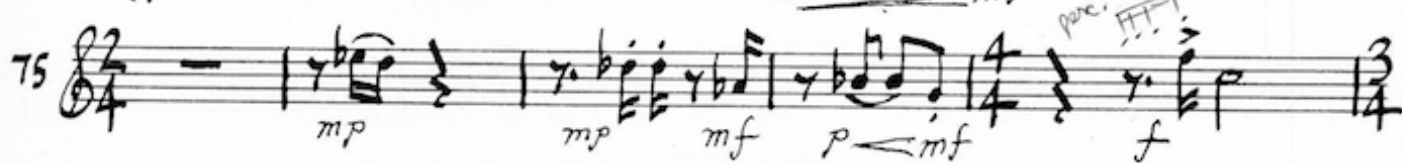
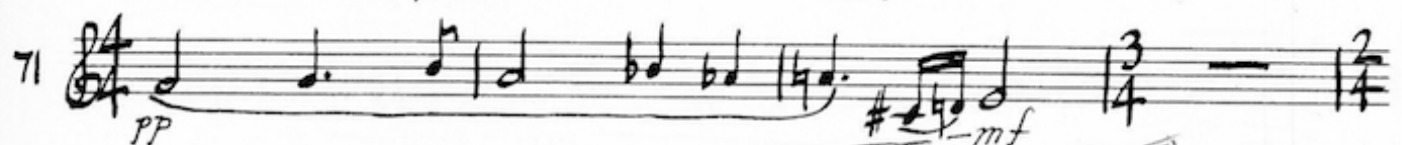
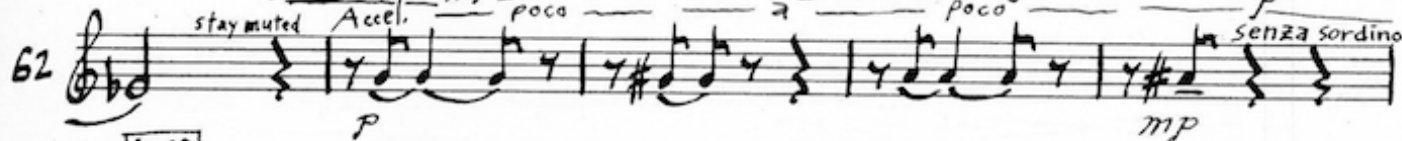
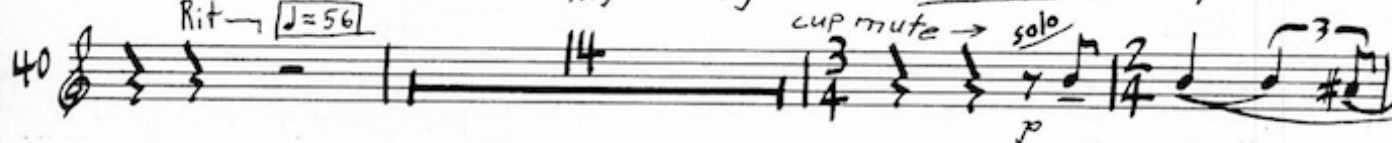
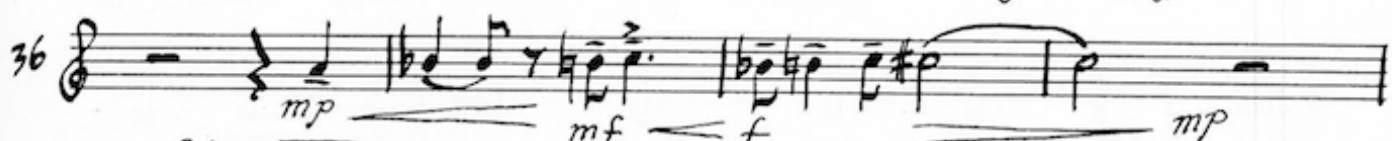
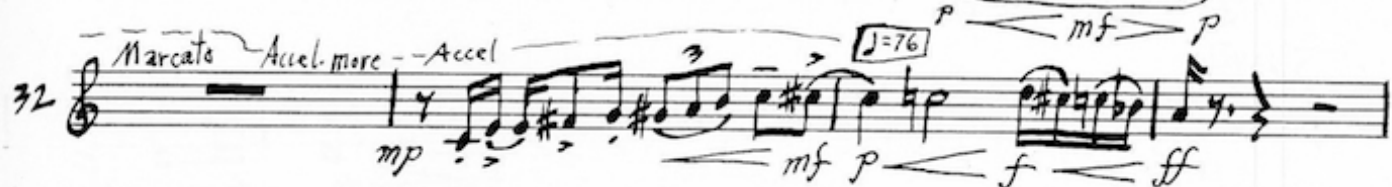
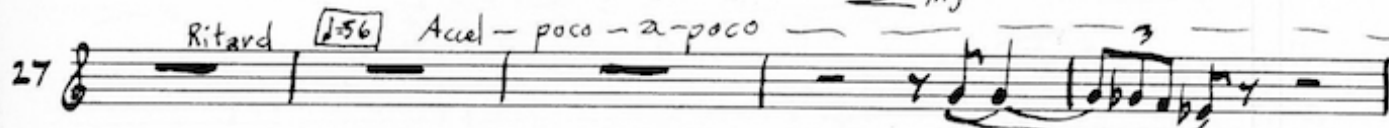
B^b Trumpet

Hiatus by L. McClure

Largo $\text{♩} = 50$

Andante $\text{♩} = 66$

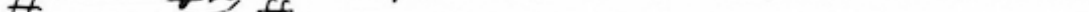
Slower A Tempo




con sordino →

84 $\frac{2}{4}$ } } | $\frac{3}{4}$ } } } | $\frac{4}{4}$ 3 | $\frac{3}{4}$ 2 |

91 *con sordino* *Senza Sordino*

95 

102. 


108 *f* *ff* *f*
Subito slower *J* = 80
1. Sub. 2. Sub. *J* = 90

112 *Subito Slower* $\text{♩} = 80$ *ff* *mp* *mp* *p* *f* *1.* *Sub. FAST* $\text{♩} = 92$ *mp* *f* *2.* *Sub. FASTER* $\text{♩} = 92$ *mp*

122 *ff* *mp* *mf* *mp* *mf* *sempre sostenuto*

130 

137 

144 

to Pg. 3 ~~BB~~ →

Bb Tp.

Pg. 3

con sordino

senza
sordino

old new

162 *f* *p* *Ritard* *old new*

172 *p* *mp* *p*

176 *p* *mp* *mp* *pp* *p* *mp* *mp* *pp*

180 *p* *mp* *mp* *pp* *p* *mp* *p* *finé*

Trombone

Largo $\text{♩} = 50$

Hiatus by M. Come

Andante $\text{♩} = 66$
(ms. 10)

Slower A Tempo

9:4 mf 8 6

18 Slower ten. A Tempo p mf 5

27 Ritard $\text{♩} = 56$ Accel-poco-a-poco p mf 3 p mf 3 TUBA CUE

(Accel) TUBA Tbn: $\text{♩} = 76$ f N.D. mp mf p f ff

32 mp N.D. mf ff mf 3

36 mp mf ff mf 3 Tp. Solo

40 Rit $\text{♩} = 56$ 14 13 12 5 14

61 con sordino Accel poco a poco p p

65 Senza Sordino $\text{♩} = 69$ p mp mp mf

69 f pp

73 mf p p mf

78 mp 3 f p

Tbn

Pg. 3

Ritard

old new

149 E^b 20 ms: 169 mf p old new $\text{J} = 69$

172 p mp p

 $\text{J} = 56$

Sostenuto

176 p mp mp pp p mp mp pp

180 p mp mp pp p p

184 mp p 7 fine

8
Tuba

by Lee McClave

Hiatus

Largo $\text{♩} = 50$

Andante $\text{♩} = 66$

Slower A Tempo

18 *mf* *Slower* *ten.* *A Tempo* *p* *mf* 5

27 *Rit.* $\text{♩} = 56$ *Accel. - poco-a-poco - solo* *Marcato* *Accel. more* *mf* 3 *f*

33 *Accel.* $\text{♩} = 76$ *mp* *mf* *p* *f* *ff* *mf*

37 *f* *ff* *f* *mf* *mp*

40 *Rit.* $\text{♩} = 56$ 14 3 2 5 3

61 *con sordino* *Accel. - poco - a - poco -* *p*

65 *Senza Sordino* $\text{♩} = 69$ *mp* *mp* *mf*

69 *f* 2 14 2 14

74 2 4 14 *f* *p* 3 14

Tuba

Pg. 3

136 9/8 f mp

143 9/8 f $sempre$ E_b ff

149 9/8 20 $Ritard$ mf $old \text{ } \text{♩} = \text{new}$

172 9/8 $\text{♩} = \text{♩}$ $J=69$ mp $dim.$ p

176 9/8 $J=56$ $Sostenuto$ p mp pp p mp pp

180 9/8 p mp pp p

184 9/8 mp p 7

...making of forte (f) is to be regarded as the
...possible.

Percussion

Pg. 1

Hiatus

Percussion (one player)

(instruments followed by their abbreviation used in the score)

3 timpani* (Timp.)

snare drum (snare)

large suspended cymbal
(sus. cym.)

small gong

large tam-tam (tam-tam)

triangle (Δ)

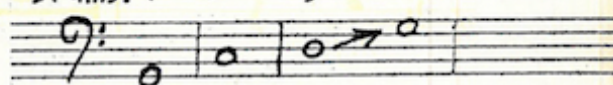
wood block (W.B.)

3 tom-toms: small, medium,
& large (small tom, etc.)

thin pine board[⊛]

Timpani settings:

Drums: 1 2 3



Preferably the D, C, and low G will be in the low register of their drums, and the drum sounding D will be re-tuned up to G while the percussionist is not playing. Four drums may be used instead of re-tuning.

Mallets & Accessories	uses of:
timpani mallets	on Timp. & sus. cym.
wooden handle of Timp. mallet	on W.B., tom-toms, or snare drum when switching quickly to or from Timp. to these instruments.
snare sticks	on snare drum, tom-toms, W.B., & sus. cym.
very soft mallets	to be used consecutively on sus. cym., gong, & Tam-Tam (ms. 86-94 & ms. 180-184)
hard felt mallets	to be used consecutively on tom-toms & sus. cym.
soft mallets	on tom-toms
a bow	on sus. cym.
triangle beater	on triangle
⊛ a pine board from a fruit box, or any other type of wood adequate to the purpose.	placed across two bricks about a foot apart; to be stomped on by the percussionist's foot in order to produce the loudest possible sound when broken in two. (whip or slap-stick may be substituted.) (ms. 105)

percussion set up
for ms. 121-148:

cymbal → ○

Tom-Toms → (S) (L) (M)

player → X

OR



Note: The percussion instruments used in this piece are easily capable of fff, and a marking of forte (f) is to be regarded as two levels under loudest possible.

hand felt, 9 yel. ym, 3 mcs, 2 Pym Gen, 4 beater

10" + 20" sus cym

L, M, H toms

BD, SD, A, WB

Pg. 2

Prc.

(mute S.D., L+M toms)

Hiatus

L. Tom **Largo** $\text{♩} = 50$ **SMALL sus.cym.** very soft mallets

mf tr ppp SMV cym p if necessary Choke

10 **Andante** $\text{♩} = 66$ **to 1** (ms. 16) **Slower** **A Tempo** **Slower** **ten.** **A Tempo** **8**

27 **Rit.** $\text{♩} = 56$ **Tril** **Accel-poco-a-poco** **hard felt mallets** **Tom-Toms** pp mp **Accel more** **Accel-poco-a-poco** **2**

32 **Marcato** **B.D.** **Accel more** **L. Tom** **Accel** **Wooden handles of Tom mallets** **Tom-Toms** **W.B.** p mf L.M. S. p mf f **Toms** **M. S. M.**

36 **Toms:** **L.** **M.** **SMALL sus.cym.** **L. y** **M.** **B.D.** **to 1** **Slower** mp mf p f

40 **Rit.** $\text{♩} = 56$ **Tril** **to 1** ppp L. cym

Prc **LRG** (J=56) **sus. cym.** Bowed **Roll** **L. Tom** Pg. 3 **L. Tom** **Large Tom** **R.S. mute** **L. Tom**

44 *pp* *mf* *mp* *mp* *pp*

soft mallet / share stick **Lrg. Tom** **W.B.** **cym** **snare sticks** **Small** **sus. cym** **Toms (S)**

48 *mp* *pp* *mf*

(ms. 54) **LRG** **sus. cym.** **Roll** **SML** **sus. cym.** very soft mallets *tr*

52 *mf* *p* *mf* *pp sempre*

~~get to forte as soon as possible~~

58 **to** **S.D.** **snare choke on**

Accel — poco — a — poco — (J=69) 5

63 **SNARE** *tr* *ppp sempre*

(ready L. cym *pp*) **LRG. Cym** very soft mallets *tr*

68 *mf* *f* *pp*

Prc (J=69)

Pg. 4

snare choke off

B.D.

to ↑↑ toms

73

mf

pp

p

tr

to B.D.

Toms (S M L)

snare sticks R.S.

to ↑↑ L. Tom

mutes M tom

78

p

f

very soft mallets

tr

85

pp

LAG TOM

LRG. CYM

same mallets

89

p

pp

mp

pp

tr

(ready w/c)

SML

Sus CYM

same mallets

tr

choke to ↑↑ toms ahead & turn pg

heavily muted M.

to BD

Toms: ff

93

mf

p

f

stay muted

L. Tom

senza sordini

mutes off

small Tom

soft mallets

Accel

lr. Tom

snare stick

96

BD

pp

mp

mute off

p

pp

p

mp

101 **snare on** **pp** **J=92** **snare** **tr ready** **ready** **R.S.** **Stamp** **crash cym** **to** **mute** **fff** **ff**

107 **L.Tom** **crash cym** **WB** **L.Tom** **tr** **ppp** **f**

112 **Subito Stower** **J=80** **SUS CYM LRG.** **1x (snare off)** **2x to** **-half mute H. Tom** **J=92** **Sub. FAST** **J=92** **Sub. FAST** **J=92** **snare R.S.** **L.R.G. Tom** **mf** **f** **L.Tom** **ff**

117 **L.Tom** **crash cym** **WB** **L.Tom** **Hand felt** **sticks** **J=** **2 Bongas Small Tom** **f**

121 **SML Bongos** **SML Tom** **ACCENT BAR LINES ONLY-** **R** **RRL RRL** **ff** **p** **mf** **p**

Prc. (♩ = 60)

Pg. 6

add (bell) h cym
sus
cym

127

cres

f

132

mp

137

fp

mf

mf p

sfz f

142

mf

sfz Subito

mf

mp

147

ff

choke cym.

Re-tune timpani on D to G

13

ff

ff

choke cym.

Re-tune timpani on D to G

13

ff

13- (J.=60) M.Tom

162 f pp f pp³ mf p

M.Tom B.D. Ritard old J.=J new

167 mf p mf p mp

J=J (J=69) J=56 LRG.Tom to 1/1 B.D.

173 p mp p pp

B.D. very soft mallets same mallets → SMALL sus.cym

177 p mp pp

choke

183 mp p mp pp

LRG.CYM

6 fine

Percussion

Pg. 1

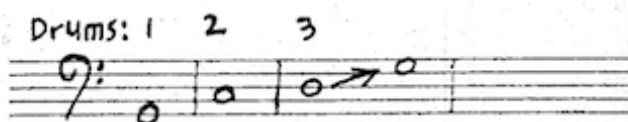
Hiatus

Percussion (one player)

(instruments followed by their abbreviation used in the score)

- 3 timpani* (Timp.)
- snare drum (snare)
- large suspended cymbal (sus. cym.)
- small gong
- large tam-tam (tam-tam)
- triangle (Δ)
- wood block (W.B.)
- 3 tom-toms: small, medium, & large (small tom, etc.)
- thin pine board[Ⓢ]

Timpani settings:



Preferably the D, C, and low G will be in the low register of their drums, and the drum sounding D will be re-tuned up to G while the percussionist is not playing. Four drums may be used instead of re-tuning.

Mallets & Accessories	uses of: (ms. = measure)
timpani mallets	on Timp. & sus. cym.
wooden handle of Timp. mallet	on W.B., tom-toms, or snare drum when switching quickly to or from Timp. to these instruments.
snare sticks	on snare drum, tom-toms, W.B., & sus. cym.
very soft mallets	to be used consecutively on sus. cym., gong, & Tam-Tam (ms. 86-94 & ms. 180-184)
hard felt mallets	to be used consecutively on tom-toms & sus. cym.
soft mallets	on tom-toms
a bow	on sus. cym.
triangle beater	on triangle
Ⓢ a pine board from a fruit box, or any other type of wood adequate to the purpose.	placed across two bricks about a foot apart; to be stomped on by the percussionist's foot and broken in two. (whip or slap-stick may be substituted.) (ms. 105)

percussion set up for ms. 121-148:

cymbal → ○
 Tom-Toms → (S) (L) (M)
 player → X

OR



Note: The percussion instruments used in this piece are easily capable of *fff*, and a marking of forte (*f*) is to be regarded as two levels under loudest possible.

4 hard felt
 Prec. 9 yel. gm.
 2 mutes

Pg. 2

Hiatus

9:4 **Temp** **Largo** $\text{♩} = 50$ **to 99**
 mf **small sus. cym.** **very soft mallets** **tr** **if necessary choke**
 ppp \leftarrow p

10 **Andante** $\text{♩} = 66$ **to 1** (ms. 16) **Slower** **A Tempo** **Slower** **ten.** **A Tempo** 8

27 **Rit.** $\text{♩} = 56$ **Tri** **to 1** **Accel-poco-a-poco** **hard felt mallets** **Tom-Toms** $\left(\frac{S}{M}\right)$ **Accel more** **Accel-poco-a-poco** 2
 ppp \leftarrow pp \leftarrow mp

32 **BD** **Marcato** **Accel more** **Large tom** **Accel** **Wooden handles of Timb mallets** **Tom-Toms** **will soft** **W.B.** **L. Tom** **tr** **Toms** **M S M**
 p \leftarrow mp \leftarrow p \leftarrow mf \leftarrow f

36 **Temp** **L. tom** **M** **Small sus. cym.** **L. Y** **M** **B.D.** **to 1** **Slower**
 mp \leftarrow mf \leftarrow p \leftarrow f

40 **Rit.** $\text{♩} = 56$ **Tri** **ppp**

Prc

(J=56)

Pg. 3

L. Tom

44

sus. cym. Bowed

bow

p

f

mp

mp

pp

Large Tom

R.S. hand mute

Muted Tom

L.T.

48

soft mallet

snare stick

Lrg. Tom

W.B.

Shaft

cym

snare sticks

Small sus. cym

Toms (S)

mp

pp

mf

52

(m. 54)

L. Tom

sus. cym.

bow

cym

small sus. cym

very soft mallets

pp sempre

mf

f

get to forte as soon as possible

58

S.D.

choke

Snare on

63

Accel — poco — a — poco — — — — — (J=69)

SNARE

ppp sempre

68

(ready 20" 99)

mf

f

pp

large cym

very soft mallets

R.S. to

Prc. (J=69)

Pg. 4

snare choke off

B.D.

to 11 toms

73

mf

pp

p

tr

to timp

choke off

B.D.

to 11 toms

78

Toms (S M L)

snare sticks R.S.

to pp tam

(mute high toms)

p

f

85

L. Tom

very soft mallets

tr

pp

89

tr

pp

mp

pp

Same?

Small Gung

L. cym

tr

93

mf

p

f

Small Sus Cym

same mallets

tr

to pp timp

choke

Toms heavily muted

ff

96

stay muted

L

senza sordini

mutes off

small Tom

soft mallet

Accel

Lrg. Tom

share stick

mp

p

mp

Prc.

Pg. 5

see notes at beginning

Timp Handle

snare on

snare

ready slapstick

to Slap

Slapstick

W.B.

101

pppp \rightarrow ff

107

ppp \rightarrow f

112

mf \rightarrow ff

117

ff \rightarrow f

121

ff \rightarrow p

Pre. (♩ = 60)

Pg. 6

add large cym Bell

127

cres ————— f

132

mp

137

fp mf mf p sfz f

142

mf sfz Subito mf mp

147

ff



9: 0 → 0

Violin I. Largo $\text{♩} = 50$

Hiatus

+ = slap pizz

Handwritten musical score for Violin I, Op. 35, No. 1 by Tchaikovsky. The score is in 4/4 time and features various dynamics, articulations, and tempo markings. The notation includes staccato, marcato, and accents, with some measures marked "senza vibrato" and others "arco non vib". The score is divided into measures 1 through 34, with some measures containing fingerings (e.g., 3, 2, 1, 4, 3, 2, 1). The tempo markings include "Andante" (J=66) and "Ritard" (J=56). The dynamics range from "pp" (pianissimo) to "ff" (fortissimo). The score ends with a final measure marked "sfmp" (sforzando mezzo piano).

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, numbered 36 and 39. The key signature is one flat (Bb). The tempo is marked 'moderato'. The score includes various musical notations such as notes, rests, and dynamic markings (mf, cresc., f, ff, p). There are also handwritten annotations like 'slower' and 'Rit.' (Ritardando). The score ends with a double bar line and a repeat sign.

43 *sul A* (+38b) *p sempre*

48

53

59 *Accel - poco - a - poco*

66 *solo* *f* *p* *J=69*

71 *sul A* *p* *mp* *f*

74 *p* *mp* *mf*

79 *f* *mf*

84 *f* *p* *sul A* *sul D*

89 *mp* *mf* *p* *f* *mp*

93 *f* *ff* *mf* *f* *ff* *p.s.*

96 *Slower* *J=60* *Pizz* *f* *mf*

p.s. = pluck simultaneously

Vn I

Pg. 3

at the heel

Accel — — p.s. — —

J=92

Arco

100 *mp* *f* *ff* *f* *ff*

108 *f* *ff* *f*

112 *ff* *mf* *mp* *p* *mp* *p* *mf* *f* *p* *mf*

Subito/Slower J=80 Pizz p.s. 1. p.s. Arco J=92 Sub. Fast 2. p.s. Arco J=92

117 *f* *ff* *f* *ff* *f* *ff* *f* *ff*

122 *ff* *p* *mf* *mp* *mp* *mf*

129 *f* *p* *mf* *mp* *mf*

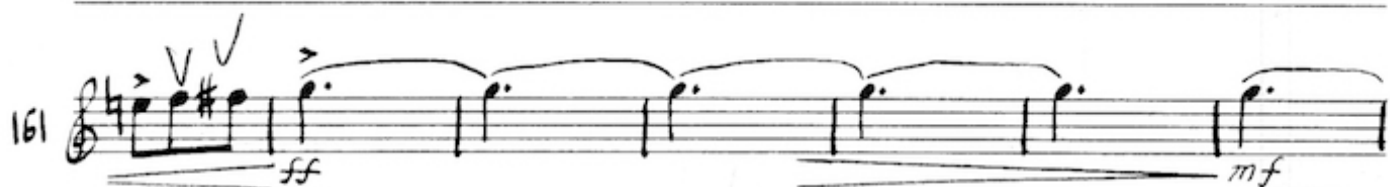
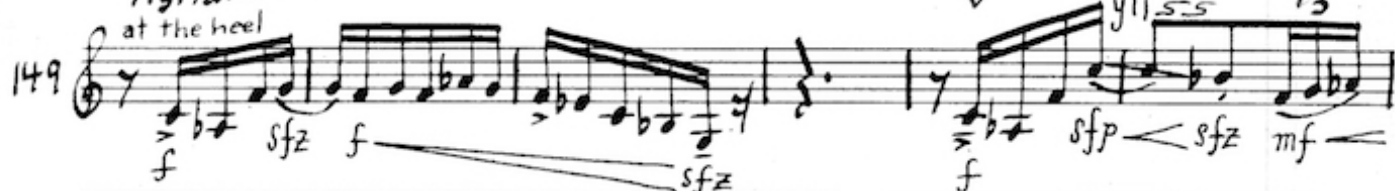
136 *mp* *mf* *mp* *mf* *f*

143 *f* *ff*

Vn I

Agitatissimo

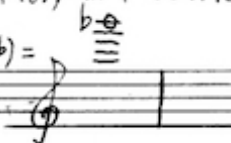
Pg. 4



MS. 11 and onward; whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like: $\text{p} \rightarrow \text{pp} \rightarrow \text{p}$

Note: Imperceptible bow changes indicated in ms. 33 + 187, - in parentheses.

ms. 44: (+3Bb) =



Violin II Largo $\text{♩} = 50$

Hiatus by Lee McClure + = slap pizz

Arco senza vib. Pizz + arco 3

pp senza vibrato sfz Andante $\text{♩} = 66$

p mp p

11 * V n mp p

15 Slower A Tempo Slower ten. pp

19 A Tempo p mf p

23 mf mp cres mf

27 Ritard $\text{♩} = 56$ Accel-poco-a-poco p Marcato mp Accel more mp Accel (v)

31 mf mp f ff sub mp

34 $\text{♩} = 76$ f ff sf mp

36 mf cres f ff

39 slower mf mp Rit. $\text{♩} = 56$ taret p p

43 *sul A* (+38b) *p sempre*

48

53

59 *play* *Accel - poco - a - poco*

66 *solo* *f* *p* *play* *J=69*

71 *sul A* *p* *mp* *f*

74 *p* *mp* *mf*

79 *f* *f* *mf*

84 *f* *f* *p*

89 *mp* *mf* *p* *sul A* *f* *sul D* *mp*

93 *f* *ff* *mf* *f* *ff* *ff* *p.s.*

96 *Slower J=60* *Pizz* *f* *mf*

p.s. = pluck simultaneously

$$V_n \mathbb{I}$$

Pg. 3

at the heel

Handwritten musical score for two staves. The first staff is marked with "Accel" and "p.s." above it, and a box containing "J=92". The second staff is marked with "Arco" above it. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *f*, and *ff*. The staves are numbered 100 and 108.

Handwritten musical score for a violin piece. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 80$ and $\text{♩} = 92$. The dynamics range from *ff* (fortissimo) to *p* (piano). The performance instructions include *Subito Slower*, *Pizz* (Pizzicato), *Arco* (Arco), and *Sub. F.A.S.T.* (Subito F.A.S.T.). The score includes a first ending bracket and a second ending bracket. The piece concludes with a double bar line and a repeat sign.

Handwritten musical score for three staves, measures 117-129. The score includes dynamic markings such as *f*, *ff*, *p*, *mf*, and *mp*, and articulation marks like accents and slurs. The key signature has one sharp (F#) and the time signature is 2/4. The notation is in treble clef.

136 

The first system of the musical score is for the piano. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegretto'. The first measure is marked with a forte dynamic 'f'. The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The system ends with a double bar line and a fermata over the final note.

Agitatissimo

at the heel

149 *f* *sfz* *f* *sfz* *f* *gliss* *sfz* *mf* *3*

155 *f* *f* *f* *mf* *f* *gliss*

161 *ff* *Ritard* *mf*

168 *mp* *old* *J = new* *3* *4* *p* *J = 69*

175 *pp* *J = 56* *7* *mp* *ten.* *3*

184 *mf* *mp* *p* *less* *mp* *p* *mp*

188 *p* *pp* *p* *Ritard* *J = 50* *ten.* *p* *mp* *p*

fine

ms. 11 and onward; whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like: $\text{p} \dots \text{p} \text{ p}$

Note: Imperceptible bowchanges indicated in ms. 33 + 187, - in parentheses.

ms. 44: (+3Bb) =

$\text{b} \text{ b} \text{ b}$

Hiatus by Lee McClave

Largo $\boxed{J=50}$

 $\text{sul } G \quad (+2G)$

Δεπαι® P-12 R

* see Note on pg. 4

DIAZ-TEC 800

Va

Pg. 3

at the heel

sempre

103 *Arco* *f* *ff* *f* *ff*

108 *f* *ff* *f* *ff*

112 *Subito Slower* *J=80* *Pizz* *Arco* *Subito Faster* *J=92* *Arco* *Sub. Fast* *J=92*

sfz *mf* *mp* *p* *mp* *p* *mf* *p* *mf* *f*

117 *f* *ff* *f* *ff* *f* *ff* *f*

122 *ff* *p* *mf* *mp* *sempre sostenuto*

129 *mf* *mf* *f* *mf* *mp* *mf*

136 *mp* *mf* *mp* *mf* *f*

143 *f* *ff*

149 *at the heel* *gliss* *sfz* *f* *sfz* *sfz* *sfz* *mf*

155 *f* *sfz* *f* *mf* *sfz* *f*

161 *ff* *Ritard* *old ♩ = new* *mf* [J=69]

168 *mp* *p* *4* *4*

175 *pp* [J=56] *6* *p* *3* *mp*

184 *mf* *mp* *p* *mp* *p* *ten.* *mp*

188 *p* *p* *ten.* *mf* (no dim.) *ten.* [J=50] *ten.*

fine

ms. 11: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like: | \dot{p} : \dot{p} \dot{p} \dot{p} |

ms. 3 (+2G) = \circ ms. 47 (+2A \flat) = $b-\phi$ ms. 98 (+2B \flat) = $b-\phi$ ms. 191 (+2E \flat) = $b-\phi$

From ms. 184 onward, imperceptible bow changes are written out in parentheses.

'Cello Largo $\boxed{J=50}$

Largo $\text{♩} = 50$

Hiatus

at the heel

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on five staves, with measures numbered 4, 7, 12, 17, and 22. The key signature is one flat (B-flat), and the time signature is 9/4. The score includes various dynamic markings and performance instructions:

- Measure 4:** "at the heel" (written above the staff), "sfz" (written below the staff), "ff > mf" (written below the staff), "p" (written below the staff), "pp" (written below the staff), "Andante" (written above the staff), "♩ = 66" (written in a box above the staff), and a triplet of eighth notes.
- Measure 7:** "ppp" (written below the staff), "p" (written below the staff), "mp" (written below the staff), "p" (written below the staff), and a triplet of eighth notes.
- Measure 12:** "slower" (written above the staff), "mp" (written below the staff), "p" (written below the staff), "mp" (written below the staff), and a triplet of eighth notes.
- Measure 17:** "A Tempo" (written above the staff), "Slower" (written above the staff), "ten." (written above the staff), "A Tempo" (written above the staff), "p" (written below the staff), "pp" (written below the staff), "p" (written below the staff), "mf" (written below the staff), and "p" (written below the staff).
- Measure 22:** "mf" (written below the staff), "mp" (written below the staff), and a triplet of eighth notes.

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on two staves, numbered 40 and 45. The key signature is one sharp (F#), and the time signature is 9/8. The tempo is marked "Rit." with a box containing "♩ = 56". The dynamics are marked "mp" (mezzo-piano) and "p" (piano). The notation includes triplets, slurs, and a repeat sign. The melody is written in the treble clef, and the bass line is written in the bass clef. The score ends with a double bar line.

50 p p p $\frac{3}{4}$

55 p mf

62 p mf mp mf mp mf f

67 mf f

73 f p mp mf

78 f f

83 mf f p

88 mp

93 f ff mf f ff

96 f mf f

101 f

to pg. 3

p.s. = pluck simultaneously
dotted slurs = no accent on the bar line

Vc *Agitatissimo*
at the heel v D

Pg. 4

149 *sfz* *f* *sfz* *sfz* *gliss* *sfz* *mf*

155 *f* *sfz* *f* *mf* *sfz* *f*

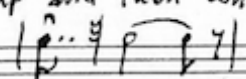
161 *ff* *Ritard* *old \dot{f} = new* *mf* [J=69]

168 *mp* *p*

175 *pp* [J=56] *p* *mf* *mp* *(n)*

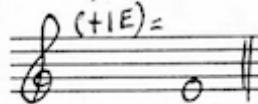
185 *p* *mp* *p* *ten.* *mp* *p* *(n)* *(v)*

189 *p* *mf* (no dim.) *finé*

ms. 11: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like: 

In ms. 33-4 imperceptible bow changes are indicated in parentheses and are written out in ms. 185-190, in parentheses.

ms. 42
(+1E)=



Double Bass

Hiatus

at the heel **Largo** $\text{♩} = 50$

9 **Andante** $\text{♩} = 66$ *poco più*

13 *slower* **A Tempo**

18 *Slower* *ten.* **A Tempo**

22 *mf* *mp*

26 **Ritard** $\text{♩} = 56$ **Accel** *poco* *a*

sul A *(-1A)* *sul D_n* *(+1D)*

mf *f* *f* *f*

30 *poco* **Marcato** **Accel more** **Accel**

34 $\text{♩} = 76$ *(v)* *n at the heel* **Pizz** *sfz* *mp* *mf*

38 **Arco** *ff* *f* *mf* *mp* *p* **Rit.** $\text{♩} = 56$

42 *p* *p* *p*

103 104

112 Subito Slower
J=80
Pizz
ff mp mp p
Arco
1. Pizz
pp

117 122 ff mp mf mp
129 Pizz
mf mf f mf mp
136 f mp
143 f ff
Arco →

Arco

149 *sfz* *sfz*

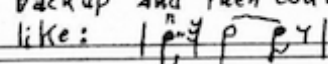
156 *sfz* *sfz* *Ritard*

170 *old J = J^{new}* *p* *J=69* *pp*

176 *J=56* *mp* *mf mp* *p* (1)

186 (2) (3) *ten.* (4) (5) *ten.* (6) *Ritard*

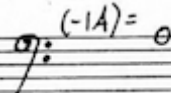
191 *J=50* *pizz* *p* *finé*

ms. 11: whenever this notation is used, the bow should lift off the string but not backup and then continue in the same direction and sound rhythmically like: 

Actual concert pitch of harmonics:

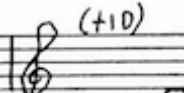
ms. 27

(-1A) =



ms. 28

(+1D)



In ms. 33-4 imperceptible bow changes are written out in parentheses.